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Resist

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Funding social change since 1967

RESIST

Celebrating 30 Years

A Call to Resist Illegitimate Authority

October 1997

Radio Activists are "Making Contact"

National Radio Project Broadcasts Unheard Voices

PEGGY LAW

Could progressive activists develop a national and international radio voice? How would they organize it? Would anyone pay attention? Would it make any difference?

For the past three years the National Radio Project has been struggling to answer these questions. The answers are encouraging.

Producing Progressive Radio

The media problems are clear: hate radio, the corporatization of mainstream media—and increasingly of public radio. To confront this alarming trend, activists and journalists asked: why not produce and distribute a progressive weekly public affairs program, Making Contact, that would have broad appeal and would be devoted entirely to the unheard voices—or as Ben Bagdikian says, the "moved and shaken" instead of the "movers and shakers."

Lacking money, infrastructure or models, it was unclear just how to pull this off. So a small group just began—building creative partnerships between activists and journalists at every step.

The first question was how to secure top quality audio material on a flimsy budget.

Many professional journalists generously gave their time, advice, and contacts. They produced tapes. They encouraged activists to get the audio material themselves.

We operated with the principle that activists know best where to find the unheard voices. So with written production guide-



lines and interviewing tips in hand and borrowed professional-quality recording equipment slung over their shoulders, some activists became radio journalists. Others, who were already organizing speaking events and conferences across the country, started making sure that those voices were recorded on broadcast-quality tape.

Hesitatingly at first, the notion grew—don't just complain about lack of media coverage, get involved in producing it. There

were added incentives. Organizations that provided tape could broadcast their phone numbers on the air, providing a possibility of drawing in additional supporters.

Editing with an Activist Eye

The editorial process presented the next questions. Should activists back off at the editorial level, where the script is written and the raw tape is cut and shaped into magazine format programs? Activists see the world through particular lenses. Clearly that perspective would both enrich as well as complicate the editorial process.

The first specialized editorial unit to be formed was the Women's Desk. Women have always been a majority at the National Radio Project, but there was no focused way for women to collectively frame programs through a "women's lens."

With input from the Women's Desk, stories on the injustices of the growing prison industry became "Mothers Behind Bars." Programming on the human havoc created by the globalizing economy specifically addresses how it fuels "Sex Trafficking of Women and Girls." Stories about the economic gender gap looked at why "women's work" is completely discounted on the global economic ledger. "Women's Work and the World Economy" was picked up and distributed worldwide by the Women's International Network of the World Association of Community Broadcasters.

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Radio Activists are "Making Contact"

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What if there were other desks, each focusing the specialized knowledge and passion of activists and journalists: Environmental Justice, Youth, Labor, Indigenous Rights. . . ? Wouldn't stories on these topics be even stronger if these desks had a part-time paid coordinator instead of relying only on volunteers? We're asking activists to make it happen.

Boosting the Range

Now that activists and journalists were producing quality political shows, we faced a new challenge: how to get more stations to air Making Contact?

We had a three-step plan. First, offer it absolutely free of charge. Partly this is a philosophical issue; just as money should not determine whose voices are heard, money should not determine which communities have access to a wide range of voices. Partly this is a practical strategy. It is hard enough to get progressive voices heard; why not eliminate the hurdle (or excuse) of financial constraints?

Second, make it free to any interested non-commercial station: National Public Radio stations, community stations, university and high school stations, unlicensed microbroadcasters who are battling the FCC to insist that unused airwaves belong to the public. Of course we celebrate gaining a new station that reaches a vast listening audience. But it is equally valuable to take on a vocational high school station in Gary, Indiana, or a microbroadcaster in Kansas, states that have precious little access to progressive voices.

Then involve activists. They are the ones who know local programmers. They are the ones who know how to organize their communities to lobby local stations. They are the ones who will benefit if progressive voices and analyses are available to local listeners—it makes organizing easier.

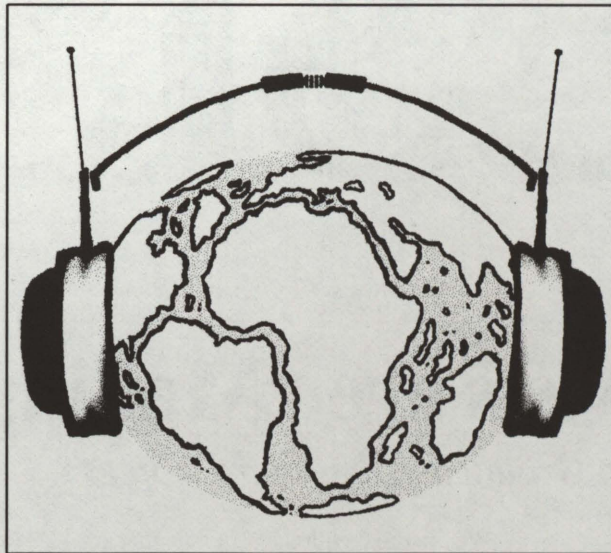
It's working! After only two and a half years, Making Contact is heard on 128 stations in 37 states plus Canada, Haiti, South Africa and around the world via international short wave and Internet.

And Making Contact is sparking other ideas. A few stations follow Making Contact with a program about how those particular issues are reflected in their local

communities. A Kenyan woman is interested in starting a sister program. A commercial programmer in Massachusetts is starting a daily program modeled after Making Contact and has asked the National

activities that could both make use of and feed material back into National Radio Project materials.

The drum beat will grow as more activists make these connections.



Radio Project to get him in contact with the powerful progressive voices we feature.

Beating the Progressive Drum

To shape public consciousness, create the sort of understanding and outrage that make people willing to speak out and create change, voices must be heard again and again. There needs to be what Holly Sklar calls a drum beat of progressive voices.

Making Contact is not time-dated. Programs remain viable for months or years. For example, corporate welfare today is corporate welfare next year, only the details change. Why not use a pertinent program again and again. Could it contribute to that drum beat?

Making Contact tapes and transcripts are going to school: a high school in Lincoln, Nebraska; university classes from New Zealand to Florida; advanced ESL classes in California—including classes for international business students!

Tapes and transcripts are in libraries from Sudbury, Ontario to Gainesville, Florida.

Organizers are using Making Contact materials for campaigns concerning Nike, Farming without Harm, the Prison Industry, Corporate Welfare, among other topics.

Every organizing group in the nation knows a few progressive teachers (with tenure), has newsletters, has organizing

Paying the Bills

Of course, the hardest question has always been how to get the financing to hold all this together.

There are satellite uplinks, tapes, postage, phone bills, printing. Even the most dedicated journalist has to eat.

The National Radio Project accepts no government or corporate funds—they would be too likely, explicitly or implicitly, to shape programming. While, as beautifully detailed in a recent report from the National Committee on Responsive Philanthropy, conservative foundations have concentrated on using media's power to shape public consciousness and public policy, most

progressive foundations do not fund media. RESIST joins a short list of founda-

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For information and grant guidelines, write to: Resist, 259 Elm St., Suite 201, Somerville, MA 02144
resistinc@igc.apc.org

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How much farther can a project go with only one full-time paid employee? That's a significant worry. But the activists keep coming through—with donations, major donor contacts, house parties, speaking engagements, co-fundraising events. They do so because it is clear that voices that aren't heard will not exist in the public consciousness, will not enter the arenas of public debate, will not even be at the table when public policy is being formed.

Making a Difference for Activists

Is it making a difference? It certainly seems to be.

Listeners call: "I never heard that, but it intuitively makes sense given my own life experience." "I never heard capitalism criticized before on the radio. Are there others like you?" "I gotta have a tape of that one to send to my brother."

Program directors like Maxine Kenny (WMMT) write: "We broadcast to the coalfields of Kentucky and Virginia in central Appalachia, and also to rural mountain communities in West Virginia, North Carolina and Tennessee. This is a region whose people and natural resources have been greatly exploited. As survivors, people here have a great interest in what is happening to oppressed people in other parts of the United States and in other countries in the world—the kind of information that your programming provides."

Teachers like using Making Contact. "Students report that they are getting information that is new and exciting. . . that they are thinking about things they never thought of before and that they are thinking of familiar subjects in new ways," said Michelle Wolf, professor at San Francisco State University.

Activist organizations benefit: "We have had several . . . programs featuring

the work of United for a Fair Economy distributed through the National Radio Project. I was amazed at the response. We could tell each day where programs were airing by the dozens of phone calls that would follow each program," writes Chuck Collins, the group's director.

Yes, it seems to be working, growing, making a difference—this unusual, often a bit chaotic but endlessly surprising and creative partnership between progressive activism and progressive media.

What next? Ask the organizers—at the National Radio Project, in your own community. Better yet, why not join them?

Peggy Law, an activist and writer, directs the National Radio Project. NRP has received several grants from RESIST, including one this year. For more information, contact: National Radio Project, 830 Los Trancos Road, Portola Valley, CA 94028; contact@igc.org.

An Interview with Debra Chasnoff

Video as a Tool for Social Change

CAROL SCHACHET

Debra Chasnoff has been on the cutting edge of issues affecting gay men and lesbians for more than a decade. Her activism and filmmaking cover a broad range of progressive issues. "Deadly Deception: General Electric, Nuclear Weapons, and Our Environment" won the 1991 Academy Award for Best Documentary Short Subject and boosted INFACT's boycott of GE. Her 1996 film, "It's Elementary: Talking About Gay Issues in School" makes a compelling case for including gay issues in multicultural education in elementary and middle schools. Debra spoke with RESIST Newsletter editor Carol Schachet about media, activism and social change.

How did you get involved in progressive activism?

CHASNOFF: I had been an activist since college, where I worked on South Africa divestment issues and the Nestle Boycott. After graduating I went to work for a very mainstream technology consulting

firm. At the same time, I was getting really involved in the Clamshell Alliance doing anti-nuclear work. It turns out that some of the clients of this consulting firm were some of the same corporations that I was organizing against by night.

By day technical consulting, by night underminer of the system.

CHASNOFF: Right! I guess the conflict between the two got to be too much for me to tolerate. After that I was determined to find another way to make a living that was politically consistent with my beliefs. I worked at *Dollars & Sense* magazine and *Nine-to-Five*. I also produced a public-affairs show at WBUR [National Public Radio] in Boston. I had previously worked in radio in college.

How did you get involved in film making?

CHASNOFF: I made a film with Kim Klausner on a subject matter that we cared about passionately and about which there was no media in existence, which was the whole subject of whether

or not lesbians could become parents.

And that was 1984, when you co-produced "Choosing Children?"

CHASNOFF: Yes. We were sort of self-taught with a lot of help from Margaret Lazarus from Cambridge Documentary Films in Massachusetts. She mentored us along the way.

Why did you make that film? How did you see it tied into creating social change?

CHASNOFF: There was a very prevailing belief that if you were gay, you couldn't become a parent. Parenting was something you gave up when you came out unless you had children from a previous heterosexual relationship. We were interested in taking on that taboo, confronting that stereotype. The film became an enormous catalyst for dialogue within gay communities across the country. People saw it and light bulbs went on in their heads. I can't even begin to esti-

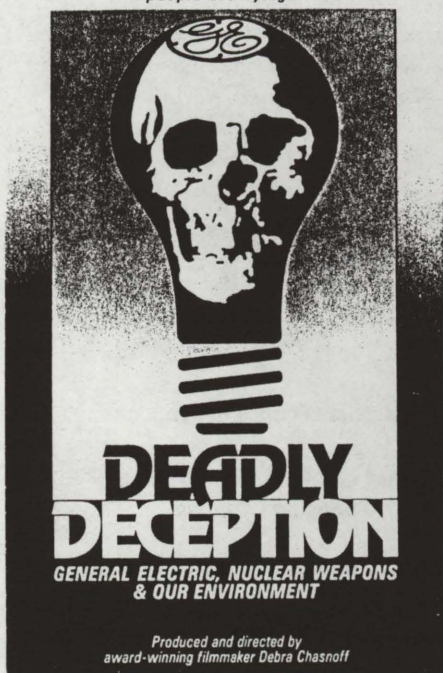
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mate the number of lesbians who saw that movie and thought: oh, I could do this if I wanted to. The film helped make something that seemed impossible become real and possible in people's minds.

It was also a valuable resource for helping change some of the policies that made it difficult for lesbians to become parents, whether it was access to donor insemination services or legal rights to adopt. It was used over and over again with healthcare and legal professionals and social work professionals.

*Even if the bomb is never dropped again,
people are dying...*



That project was a very personal project. Is that how you decide what subjects to take on?

CHASNOFF: In some cases. And in some cases I've been approached by organizations that are working on issues that I care about. I would say "Choosing Children" and "It's Elementary" were the two projects that were the most close to home for me. "Deadly Deception" and a lot of the other work that we do for different public interest organizations is more a meeting of the minds between us as political filmmakers (or me as a political filmmaker) and organizations whose goals I share.

I've chosen to reach people who could be moved to action rather than offer an hour of entertaining television.

"Deadly Deception" was produced for INFACT as part of the boycott of General Electric, and you received an Academy Award for it. Did that help it reach "mainstream" media?

CHASNOFF: No. Even after the film won the award, Public Television would not air it. But distribution of the film by activists made a big difference in the campaign. The examples in the movie of GE poisoning communities and people taking action were inspiring to many people. Involvement skyrocketed after the video was distributed.

Why did you decide to make "It's Elementary"? And how are groups across the country using it?

CHASNOFF: Helen Cohen and I produced it because, again, we wanted to take on a stereotype. The film shows that if we are serious about ending or confronting anti-gay prejudice, we have to really start dealing with people when they are forming their values and attitudes about gay and lesbian people; and that is when they are young children. Opinions about all different kinds of people form when we are young children. If you wait until people are in college, or even high school or middle school, to take on dealing with anti-gay prejudice, then your task becomes one of unlearning and dismantling an already learned prejudice. But if somehow you were able to start at an earlier age and include gay people and the lessons of respect that hopefully schools are promoting, then perhaps you could save all of us a lot of headaches down the road and be able to prevent the prejudice.

Doing that meant taking on the stereotype—or the very, very strong belief in our culture—that gay people are dangerous to young children, and that school is not an appropriate place to

mention the word gay or lesbian. We wanted to break down that misconception and hopefully inspire people by showing schools and actions doing this kind of anti-bias education. Not only was it crucial to children's well-being that they get this kind of information in school, but also that it was totally possible to do so in an age-appropriate way.

How did you decide whom to target the video toward: teachers, children, activists? Do questions about your target audience influence how you make a film?

CHASNOFF: Well, the audience is always a really important question. We very early on decided that our goal was not to convince the radical right of our point of view. No matter what kind of film we made, anything that had children and gay people linked together would be attacked and rejected by the right. We did want to speak to a gay audience, but we knew right away that our primary audience was the vast majority of people who have decision-making power over what happens to kids' lives. That would be educational policy-makers, educators, teachers, principals and parents, most of whom are heterosexual. Our audience was that vast chunk of people who do not want their children—either the children they are raising as their own or the kids they are teaching—to be prejudiced in any way.

Many people are finding "It's Elementary" extremely useful in thinking about anti-prejudice education. Has it received any negative reception from conservatives or the religious right?

CHASNOFF: It's been interesting. The film has been out for over a year, and just in the last month we have started to get some very, very vicious attacks from the right. They are just hitting now, one after

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another. Many major right wing organizations in this country have singled out "It's Elementary" as something that must be stopped at all costs.

Their views are now showing up in the mainstream media. This September there was a piece in the *New York Post* entitled: "Gay flick sickens kids' minds." The article attacks "It's Elementary" and the New York teachers and principals who are in this movie. We are seeing that in different parts of the country as the right sends out misinformation about the film.

children to become gay but rather advocating that schools prevent violence. It's hard for anyone who is really in a policy-making position to say no, we don't want to prevent violence; no, we don't want to support different kinds of families.

It moves the emphasis from the advocacy position for gay and lesbian rights to dealing with prejudice.

CHASNOFF: Dealing with prejudice and the consequences of it. I think what we

CHASNOFF: Extremely important. We've been putting most of our energy into networking with local grassroots organizations that are doing organizing on this topic. Local activists are key to making sure that the film is really seen across the country. When the film first came out, Helen and I did a 36-city tour with the film to help with the distribution.

Is there a tension between making a video that will advocate strongly for a particular justice issue versus making a film with a broad appeal that would be considered "legitimate" or "neutral" enough to be aired by mainstream broadcasters?

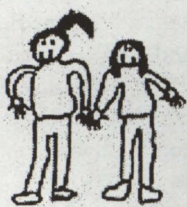
CHASNOFF: I'm very familiar with that tension. With each film I've done I can say if I framed it differently it would have had a wider appeal, but it wouldn't have been as strong. Instead, I've chosen to reach people who could be moved to action rather than offer an hour of entertaining television. I see less value in having something widely aired that is watered down than in having a strong piece put in the hands of organizers.

Do you think progressive activists can make better use of media for organizing campaigns?

CHASNOFF: Absolutely. Video can model a different way of doing things. "It's Elementary" shows people in action, educators talking in age-appropriate ways with children about gay and lesbian issues, and the children responding. Some teacher or parent might see that model and say, "I can do that" or "That's a great way to talk about that." It makes social change seem attainable and moves people to action.

Video can really energize people. It makes an issue come to life. Media can also energize a donor base. As part of an organizing campaign, media can move and inspire people in a way that reading about an issue can't.

Debra Chasnoff is the director of Women's Educational Media. For information about her films, contact: Women's Educational Media, 2180 Bryant Street, Suite 203, San Francisco, CA 94110; www.womedia.org.



It's Elementary

Talking About Gay Issues in School

A New Film by Debra Chasnoff & Helen Cohen

It's a good barometer of the film's effectiveness.

CHASNOFF: Yes it is. We've actually just decided to respond to the attacks by offering a complementary copy of "It's Elementary" to any school board member or school superintendent in the country so that they can judge for themselves before they succumb to that kind of vitriol.

What's been their response?

CHASNOFF: I've had some very interesting conversations with some conservative school board members from different parts of the country. At first they were quite alarmed by the information they had received from the right about this video. I've sent them a copy and said: well, what do you think? I've had amazing conversations where they were quite surprised at what they found in the film. They started talking about their own children's experiences with being called "faggot" in middle school and how their own children were upset about that. They agreed that schools should not allow that type of prejudice and should be doing preventative work around that.

Once they actually saw the film they realized that it's not what the right says. We are not out there indoctrinating

If you start at an earlier age and include gay people and the lessons of respect, then perhaps you could save all of us a lot of headaches down the road.

share with the right is we do not want schools to be violent places or places where children are harassed for any reason, and we want kids to feel good about their families. That's the common ground. I think the film speaks to that.

How important is distribution and getting films in the hands of local organizers or school committee members?

RESIST's Media Funding Guidelines

ROBIN CARTON

Throughout its history, RESIST has funded a wide range of media-related projects and organizations. This stems from the belief that radical use of the media can have a powerful impact on organizing actions for change. In making funding decisions, RESIST is willing to consider a variety of projects that look at pivotal social and economic justice issues.

When looking at proposals, high priority for funding is given to: 1) projects that organize people to take action, rather than just disseminate information; 2) organizations with a budget of approximately \$100,000 or less; and 3) groups that fall outside of more mainstream funding sources because they are considered to be too "radical."

The bottom line for a successful media proposal, however, will be whether the project will be used specifically in the context of a campaign for social change.

RESIST will fund:

- the distribution costs of a film, video or radio project
- the purchase of video or audio equipment on a limited basis
- printing or copying costs for publications
- performances of fully developed plays or skits
- installation costs for exhibits
- general operating costs

RESIST will NOT support media requests related to:

- the *production* of films, videos or radio projects
- publications, media or cultural projects not directly connected to progressive organizing
- oral histories or "human interest" stories unrelated to organizing campaigns
- presentations of film or video projects at film festivals or on public television
- script development
- travel expenses
- funding for individuals
- social service projects
- projects originating outside the U.S.

A sampling of recent media-related grants follows.

A Sample of Media-Related Grantees 1995-1997

Albany County SAFE Project (Laramie, WY) to distribute a video entitled *Domestic Abuse and Violence Update*

ALSO (Sarasota, FL) to produce a slide to be projected prior to feature films announcing support groups for gay, lesbian, bisexual and transgendered youth.

Arkansas Broadcasting Foundation (Little Rock, AK) to purchase recording equipment to train members of groups fighting for social and economic change.

Arroyo Arts Collective (Highland Park, CA) to produce a special issue of their newsletter which will coordinate with the exhibit *Without Alarm: Issues of Public and Private Security*.

Borderviews 2000/Southwest Research and Information Center (Albuquerque, NM) to distribute a five-part radio series on human rights violations in the Mexican state of Guerrero.

Boston CISPES (Jamaica Plain, MA) for printing and postage costs of a mock mail order catalog from "Sweat Gear International" about abuses in the garment industry in El Salvador.

CASA Guatemala (Chicago, IL) for screenings of the video *No Nos Tientes* and discussions afterward to support the Guatemala Student Initiative

Committee for Labor Access (Chicago, IL) to purchase a single chip Hi-8 video camera to aid in producing the weekly cable television access show *Labor Beat*.

Common Threads (Venice, CA) for a slide projector and a copy of a slide show about industry abuses entitled "A Look at the Los Angeles Garment Industry."

Compas de La Primavera (Wentworth, NH) to distribute the 30-minute documentary *Deadly Embrace: Nicaragua, The World Bank and the International Monetary Fund* and its *Activist Guide*.

Contact Center (Cincinnati, OH) to purchase a video camcorder to record local struggles against displacement.

Labor Art and Mural Project (New Brunswick, NJ) to produce a brochure publicizing the Cross Border Mural Project focusing on labor and working class struggles.

National Network of Abortion Funds

(Hadley, MA) for a booklet "Legal But Out of Reach," chronicling attempts of low-income women to gain access to abortions.

National Radio Project (Portola Valley, CA) to distribute a progressive public affairs radio program to micro-broadcasters; and for computer equipment and staff time to increase distribution for their radio show "Making Contact."

Northwest Alliance for Alternative Media and Education (Portland, OR) for general support of the *Portland Alliance*, a monthly publication which attempts to build coalitions between diverse social change constituencies.

Our Boston Heritage (Cambridge, MA) for *Public Faces/Private Lives*, an exhibit of Boston's lesbian and gay history to be held at the Boston Public Library.

PINTIG Cultural Group (Chicago, IL) for two productions around the theme, *Breaking Barriers: Interrogating One Hundred Years of Colonialism*.

Seattle Public Theater (Seattle, WA) to help create a 45-minute play about people, power and participation entitled *The Jane Show*.

Sinister Wisdom, Inc. (Berkeley, CA) to purchase a laser printer which will ensure materials are camera ready for the publication *Sinister Wisdom*, a lesbian literary and activist journal.

South West Organizing Project (Albuquerque, NM) to Market and distribute the video *Viva la Causa! 500 Years of Chicano History*.

Underground Railway Theater (Arlington, MA) for a theater project entitled *Mothers and Whores: A Cabaret About Motherhood, Sexuality and Choice*.

Wisconsin Coordinating Council on Nicaragua (Madison, WI) to support the visit of the "Ocho de Marzo" Women's Theater Project, part of the Building Hope/Construyendo Esperanza Campaign.

Women United for Justice, Community and Family (Boulder, CO) for an art installation entitled "The Faces of Poverty: Poor Women and Their Families in Boulder County" to be displayed at the Boulder Public Library.

Revolution by Camcorder

Contact Center in Cincinnati Organizes with Video

KATY HEINS AND
LYNN WILLIAMS

On April 1, 1997, protesters rallied outside the Hamilton County Department of Human Services about the cuts in the food stamp program that were throwing people off of assistance that day. Protesters picketed, did street theater and made speeches to raise public awareness that hundreds of Cincinnatians were being kicked off the welfare rolls. While there was good mainstream media coverage, we were also able to use our new video camera for the first time. We taped all the actions going on that day, and we did not expect any confrontations.

At the end of our rally, however, when the mainstream media was gone, a police car drove up, parked illegally in the street and the officer began to take our lead organizer's name, address and personal information. Many of the protesters gathered around to see what was happening. Since our video camera was present, the officer said she only wanted to know what was going on. She went back to her car and sat there while we finished the rally and began packing to go back to our Center.

This is only one of several incidents where we have had militant-but-peaceful rallies and the police were called to keep us "under control." The use of the video camera allows us to record the action and diffuse any abuse of police power that could occur without the public recording of the incidents.

The Camera as a Training Tool

We have used our camera as a training tool also. We have taped our rallies, workshops, street theater and other events. With this footage, we are able to look back at what we did. That helps us learn how to improve our street theater performances and analyze what went right or wrong during workshops. This is an effective tool because it teaches us to be better organizers and thus achieve our goals of justice.

While our camera has been useful in recording and archiving the many events of our organization and our sister organiza-

tions, it has also been used as an alternative way of getting our issues and views out to the public. Our volunteers and staff train in how to use the camera for organizing. Some of the videos we've recorded then help to educate politicians and bureaucrats to abuses that occur within our neighborhood.

Videotaping has cut down on the harassment of neighborhood residents by wealthy developers.

Videos Help Local Organizing Efforts

We have produced two videos in the past two years. Our neighborhood is under great pressure to gentrify, which would displace the low-income people from their homes. One video shows the work local residents are doing in our low-income community to protect and empower our neighbors. Our video communicates the neighborhood's voices which the mainstream media ignore due to prejudices against the poor and activists in our community.

Our second video features welfare recipients speaking out on what is real reform, what is real poverty. Again, the video allows us to challenge the mainstream media's portrayal of low-income people. Both videos inspire those who are directly affected by these events to stay or become involved in the struggle for justice. Both videos challenge non-affected people by providing them an alternative view of poverty and the issues of power in our society.

The use of a camera has also allowed us to obtain political victories. Our sister organization, the Over-the-Rhine Community Council, has videotaped hearings at City Hall of low-income residents speaking out against displacement and gentrification of

our community. An illegal demolition of a building was videotaped. We are trying to hold on to housing stock in our neighborhood in the hopes of rehabbing as many buildings as possible for affordable housing. This building, like others, was demolished without the appeals process being honored. Thanks to our video camcorder, we were able to spontaneously document the destruction of these buildings. This footage has allowed us to confront the Building Department Director and City Council with evidence of disregard of policies and abuse of power by the Building Department. This battle continues on at this point.

We are also videotaping our monthly Over-the-Rhine Community Council meetings. Hatemongering and intimidation of residents by wealthy developers was a common occurrence at the meetings. Videotaping the meetings has cut down on the harassment of neighborhood residents by these wealthy developers. We were able to show footage to the police so that they would take seriously the threat to the residents posed by these developers. The developers do not want their behavior exposed to a wider audience so they have curtailed their behavior.

Finally, we have used our camera to record positive community events. From community festivals to birthday parties to recitals, we use our video ability to let those at large know that we have pride in our community. While this is not direct action organizing, it is community building. Our community is still strong despite the constant battles for survival.

Through the use of our video camcorder, social justice community groups in Over-the-Rhine in Cincinnati are successfully documenting both positive events for our neighborhood, and social injustices that are occurring, both in local issues and in state welfare policy. We are using it as one tool to hold our ground in the current "War on the Poor."

Katy Heins is the director of the Contact Center and Lynn Williams is the organizer for the Welfare Rights Coalition. A RESIST grant in 1997 enabled the Center to purchase a video camera. For more information, write to the Contact Center, 1641 Vine Street, Cincinnati, Ohio 45210.

GRANTS

In each issue of the Newsletter we highlight a few recent RESIST grants to groups around the United States. This month, we feature grants awarded at our August and September Board meetings. For more details about these grants, please write to the organizations themselves at the addresses listed below.

Alternatives to the Military

3045 Woodsdale Boulevard
Lincoln, NE 68502

Alternatives to the Military (ATM) began with the surge in national militarism around the Gulf War. At that time, they approached the Principal's Council in the local school system and received permission to be an active presence in the high schools. For the past two years, the school system claimed that it had no institutional memory that ATM had been granted permission to leaflet on campuses, keep materials in the guidance offices or appear as speakers at events. After continued debate, the administration reversed its position this past Spring and gave permission for ATM to have an information desk in each high school.

A Resist grant of \$1,000 will fund the

costs of a counseling program and literature in the four local high schools regarding post-school alternatives to the military.

Dogwood Alliance

PO Box 4193
Chattanooga, TN 37405

Since the mid-1980s large paper corporations and other multi-national timber giants have shifted sourcing for wood from the Pacific Northwest to the Southeast. The most visible evidence of this geographical shift in the industry is the proliferation of chip mills—highly mechanized operations that turn trees into wood chips for paper and particle board.

The Dogwood Alliance was formed in November of 1996 out of the need for a region-wide grassroots campaign to resist any further destruction by the wood chipping industry. The Dogwood Alliance is a coalition of 33 grassroots organizations from 13 states who have united to defend the Southeast region's forests.

A Resist grant of \$1,000 will fund video distribution costs and outreach support for the Chip Mill Campaign and the Invasion of the Chip Mills tour.

Hard Hat News

PO Box 1786
New York, NY 10159-1786

Hard Hat News was founded in the Fall of 1988 by a group of construction workers as the beginning of an effort to do progressive labor organizing within the industry. HHN seeks to provide an alternative source of information to rank and file construction workers and to challenge "business unionism" in the New York City construction industry.

A grant of \$700 from Resist will enable Hard Hat News to resume publishing and support workers involved in progressive labor organizing within the construction industry.

Valley Coalition for Justice

PO Box 2811
Harlingen, TX 78551-2811

The Valley Coalition for Justice formed in 1984 in response to the influx of Central American refugees into the Rio Grande Valley. The Coalition came together to speak out against warfare and injustice in Central America and to defend the rights of refugees in the United States. Throughout its history, the Coalition has advocated on behalf of immigrants and refugees in detention centers and has promoted a more humane immigration policy.

A grant of \$1,000 from Resist will support outreach for a Coalition project engaged in documenting and combating human rights abuses committed by federal law enforcement agencies.

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